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MASKS

THE MANY FACES OF MAN

MASKS

Feb. - Apr. 1959.

MASKS

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FEBRUARY 11

TO

APRIL 5, 1959

MASKS

THE MANY FACES OF MAN

AN EXHIBITION PRESENTED BY THE DIVISION OF ART AND ARCHAEOLOGY OF THE ROYAL ONTARIO MUSEUM: TORONTO : CANADA

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5030 T

LENDERS TO THE EXHIBITION

With the exception of the individuals and institutions listed above, and one contributor who wishes to remain anonymous, all the masks in the exhibition are from the collections of the Royal Ontario Museum

59.P600

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The University Museum, Philadelphia, Pennsylvania

The Cleveland Museum of Art, Cleveland, Ohio

The Seattle Art Museum, Seattle, Washington

The Tokyo National Museum, Tokyo

Mr. J. J. Klejman, New York

FOREWORD

A. D. Tushingham, Head,
Division of Art and Archaeology,
The Royal Ontario Museum.

It was tempting to restrict the scope of the present exhibition to primitive masks. Many problems of definition would thus have been easily solved. However, some of the most vital connections between the use of the mask in other societies and our modern western approach to reality and art would have been surrendered. It was decided, therefore, to bring all departments of the Division of Art and Archaeology into the endeavour, and to attempt to show how the mask has served many purposes and assumed many forms through the ages in all areas of the globe. This decision required a precise definition of what constitutes a mask, but in practice many of our fine discriminations had to be abandoned. Many visitors to the exhibition will, no doubt, wonder at the inclusion of some pieces and the exclusion of others, but we feel that the examples shown, though by no means exhaustive, illustrate well the different types of mask and the many purposes which they served. That the great majority of them are also works of great imagination, skill and artistry, indicates a further criterion for selection.

An introduction to such a vast subject requires *either* a detailed study of primitive thought-patterns, social and religious customs, rituals and aesthetic norms *or* a brief general treatment of the purposes served by masks. The latter procedure was finally adopted with the full knowledge that most generalizations are wrong when applied to particular cases. Labelling in the exhibition should, in part, correct this shortcoming and provide the specific information required. If the introduction in its present form does no more than indicate that, primitive or sophisticate, ancient or modern, we are all brothers under the skin, it will have accomplished its purpose.

Few institutions can cover the whole field of masks. While the Royal Ontario Museum is fortunate in having such a rich collection of its own, it was inevitable that we should have to rely on the generosity of individuals and other institutions to fill gaps. The names of these benefactors are listed elsewhere, but I should like to express here our appreciation for their assistance.

Such an exhibition as this requires the thought and efforts of many people. Dr. T. A. Heinrich, Director of the Museum, has taken a keen interest in the preparations from a very early stage. He has shared with me the responsibility for selection and for negotiation with owners. In his travels during the past three summers he found many interesting examples which have since been added to the Museum collections. The Curators of this Division have been generous in their donation of time and knowledge to the selection of material and the negotiation of loans, and have made many helpful suggestions in the preparation of the catalogue. Mr. Walter Kenyon, Assistant Curator in the Department of Ethnology, as Co-ordinator of the Exhibition, has borne the chief weight of the day-to-day planning implicit in his title. He has also supervised the preparation of the catalogue of individual pieces in the exhibition. Many individuals outside the Division have given us the benefit of their specialized knowledge. Professor T. F. McIlwraith, Head of the Department of Anthropology in the University of Toronto, has advised us on Canadian West Coast masks. Members of his staff have helped in other areas. The precise identification of some woods, stone, shell and hair has been provided by the Department of Forestry in the University and by members of the staffs of the Divisions of Zoology and Palaeontology and Geology and Mineralogy in the Museum. Without the imagination and hard work of our display, technical and secretarial staff, this exhibition, as well as all other activities of the Division, would be impossible. To all who have assisted in these and other ways I tender my thanks.

We are deeply indebted to Mr. Nagatake Asano and the Tokyo National Museum, and to Mr. Tsuneichi Inoue of Tokyo for their generous loans of Japanese masks. Mr. Junkichi Mayuyama, also of Tokyo, has put his services and advice at our disposal in arranging for these important contributions.

The ancient or primitive mask is now appreciated primarily as an art object. Its revived use in the modern theatre and as a decorative element in the home has stimulated modern artists to new creativity in this field. But in the present exhibition it should also speak to us of man's universal longings and fears and of his unceasing efforts to create a world more compatible with his desires.

MASKS: THE MANY FACES OF MAN

The present exhibition is an attempt to bring masks—in all their variety of meaning, style and material—to the attention of the Canadian public. No one can fully comprehend their significance for those who made and used them, but everyone can appreciate the lively imagination, the aesthetic urge and the technical skill which has gone into them. Some may charm through their beauty or awesome quality; others may frighten or sicken, as their intention may be. But each and every one will strike some responsive chord in the beholder, for man in all ages and climes has faced the unknown with fear and courage, and has struggled in every way known to him to make his world a more predictable and pleasant place to live in.

THE MASK AS A TRANSFORMER OF PERSONALITY

The value of costume and symbolism in modern society should not be underestimated. Much of our advertising depends on powerful suggestion. We are subconsciously led to buy certain products advertised on TV just because the actor is dressed as a doctor and bears the symbols of his craft—the stethoscope or reflecting mirror. The cigarettes, soaps or soups recommended by him must be good for us! Uniforms of all kinds confer on their wearers a special personality, a prestige, which they do not obviously possess when dressed as ordinary people. Good examples are the uniforms of the police or armed forces. The judge's robes, the minister's vestments and formal dress all enhance or alter in some way the personality of the wearer.

We rarely think of the mask in this way. For us a mask is simply a disguise, or serves some such utilitarian purpose as the protection of the wearer's face. Yet the mask, as used by both primitive and more civilized peoples in all parts of the world, has at times served essentially that purpose of modification of personality which we grant to some costume.

In the present exhibition, the increased psychological transformation effected by complete costume can be seen in the "Nalindele" ceremonial costume and mask from Northern Rhodesia, the "Oedipus" mask and robe from Stratford, Ontario, the Iroquois False Face Society costume

and the West Coast Indian mask and blanket. In most cases, however, we must be satisfied with the mask alone, and use our imaginations to reconstruct the effect of a complete costume. This is no great handicap, for the mask is the most important element. In most sculpture, the head and particularly the face are the focal point of the whole work. They are the seat of the main sense organs and the most characteristic and individual features of man. So with the mask in its ritual use. Even without costume, its features identify the spirit or being imagined to be present. More significantly, the wearer of the mask is now animated by that spirit, and the audience accepts the presence in its midst.

For us, a mask is something worn to cover the face. This is the most usual type, even among primitives, but masks have taken more complex forms. They may be held by a handle in front of the face. They may be of the helmet type —enclosing the whole head and resting on the shoulders. Or, again, they may rest on top of the head—the face of the wearer perhaps covered. The last type can be particularly effective, for it adds height to the whole figure. Whatever the type, the mask is the focus of attention and announces, in clear and forceful terms, the identity of the spirit and the fact of transformation of the wearer.

This relationship between a man and the "person" he assumes is perhaps best expressed in the basic meaning of "person" itself. To us, a person is an individual being, distinct from all others, with his own motivations and idiosyncrasies of behaviour and appearance. But the word "person" comes from the Latin *persona*—a "mask"—which is still used in theatre programmes today in the phrase *dramatis personae*—the "masks of the play". This is essentially the cast of characters, not of the actors who play the parts. The personality of the actor is submerged and transformed by his characterization, with or without a mask, into a person with voice, character and governing motives different from his own.

THE MASK IN ITS RITUAL SETTING

While the transformation of personality is basic to the mask, it must have its proper setting. The mask must function in association with some ceremony or ritual, for while it constitutes a new identity and a new being, that new being must act and speak. The ritual is the traditional mode in which a particular spirit is propitiated or is believed to act, expressed in a combination of dance or other bodily action and the spoken word. If rain is desired, spells, dances and, perhaps, the ceremonial use of water must precede the showers. Disease may be warded off by placating the demon who brings it. The impersonation of the great ancestor, whether human or totemic, confers blessings of power and fertility—which once were his gifts. In one form of ritual, usually called "sympathetic magic", the actions are those which the spirit is desired to carry out. If success in the hunt is desired, primitive man and his fellows may act out the hunting activity with certain members of the tribe representing the prey.

The effectiveness of ritual will depend on certain things: the action and the word must be exactly correct; the chief actors in the primitive drama must literally impersonate the spirits whose assistance is desired; the actors or medicine-man must be trained, experienced, and believed to possess the power to make the ritual effective. Traditional usage provides the first; costume, and above all, the mask, will effect the second; professional shamans, medicine-men, devil-dancers and the like will ensure the third.

Such an attitude to ritual and the emphasis placed on proper costume and conventional behaviour should not surprise us, for all these factors are present in our own ceremonial. The more important the occasion, the more exacting the ritual. Whether it be the sacred service of the Mass, the Masonic rite, the procedure in a high court of law or Parliament, or even the young woman's formal debut, we strongly suspect—although we would be hard-pressed to explain our reasons for believing this—that a mistake in the ritual may weaken, if not destroy, the efficacy of the whole. The effects of tradition, of convention, of symbolism, and costume are closely woven into our lives. That it should be so among primitive peoples should not surprise us.

THE DRAMATIC MASK

From the mask used in ritual performances has developed a sub-type of the transformation mask—the dramatic mask. In its origins, the Greek play was a religious rite, as were its primitive and Near Eastern precursors. It was dedicated to Dionysos the god of wine and fertility, and throughout its history maintained in its two forms, tragedy and comedy, its intimate connection with the national religion. As a religious mystery, not yet a drama, it was celebrated by a chorus, composed of a group of singers and dancers. Only with the introduction of dialogue and actors could true drama develop. This innovation, interestingly enough, coincided with the introduction of the mask in the sixth century B.C. Henceforth, in both Greek tragedy and comedy, the mask was used to transform the actors into the characters whom they represented on the stage.

No mask definitely known to have been used in the classical drama has come down to us. Representations of actors wearing them appear on vases and wall paintings, as figurines or as architectural ornaments, and these show us something of what they were like. Sometimes in modern productions of classical plays, as in the "Oedipus Rex" presented at Stratford, Ontario, in 1954 and 1955, the mask continues to be used in the old way, adding a power and an other-worldly quality to the action which the unadorned features of the actor could not portray. Some modern writers for the theatre and ballet have attempted to recapture this quality by specifying that masks are to be worn.

As in Europe, the countries of the Far East also developed drama, and along similar lines. Both the religious element and a popular love of farce played their parts. India, China, Japan, Ceylon, and Indonesia all had their theatre with themes drawn from mythology and legend, or conversely, from the everyday life of the people. The Nō drama of Japan, with its use of masks, is familiar to many. Yet the mask played its role of transformation or disguise in other ways. In Tibet, the lamas assumed masks to depict devils and gods in their rites. In Ceylon, devil-doctors wore

most elaborate masks to cast out demons. In Indonesia and Siam the mask was frequently used in liturgical dance-dramas to recount the stories of ancient heroes and gods. In China, the New Year festival was an occasion for masking. Many of these rituals or dramas continue down to the present day, but frequently—as in the western Mardi Gras and Hallowe'en—the original meaning of the masks is lost in the spirit of pure carnival.

Mardi Gras and Carnival are perhaps distant descendants of the Roman Saturnalia, a period of general licence and buffoonery in honour of the god Saturn. This was not drama, but dressing up and masking seem to have played a part in it. The mummery of our now highly commercialized festivities represents the same ancient urge. Mardi Gras—"Flesh Tuesday"—is properly a formal farewell to the sins and follies of the world in preparation for the self-discipline and continence of Lent. It is "carnival"—literally "farewell to the flesh"—but it is the last fling of licence, not the sober preparation for repentance, which is emphasized. Hallowe'en, secularized and left to the children today, still in theory reflects the belief that demons and imps have their limited period of licence before their defeat on the following All Saints day. In all these festivals—however significant within the Church calendar—the love of fun and entertainment easily push to the fore, usurping or at least modifiying the serious intent. We must admit that the same urge to self-expression, entertainment and unconventional behaviour finds its parallel amongst primitive peoples. In this fact we can see the transition from creation (of a new personality) by transformation, to recreation (a new being released from normal inhibitions and conventions).

THE MASK AS A PRESERVER OF PERSONALITY

We began by considering the mask primarily as associated with transformation of personality. Yet another fundamental purpose of the mask, again with modern parallels, is the preservation of personality. Nowadays we take millions of photographs and expose countless feet of home movie film to preserve the memory of faces and places which have given us pleasure. Our desire is a natural one, for we subconsciously believe that personalities and emotions, while kept in memory, continue to live for us. Many primitives, too, have this feeling. They are most anxious to preserve the personality of the dead person, especially if he was a man of great wisdom, physical strength or power. Such dynamic as he possessed is considered vital to the family or community which he has left behind, and the funerary mask is an attempt to preserve it.

Yet there is another side to this practice. For thousands of years man has felt that death is not the end. The tombs of many periods and cultures scattered over the earth, provided with furniture, tools and weapons, food and drink, jewellery and keepsakes which belong to this earthly life, all testify to man's belief that his dead go on living. It is life of a different kind, to be sure, but it is essentially the same as this life and therefore the dead man's needs will be the same. But if the dead are to continue to live, many peoples have thought that their personalities need strengthening, a continual reviving. Once more, it is the head and face that have received particular attention.

In ancient Egypt, where immortality depended largely on the preservation of the individuality of the honoured dead by the preservation of the body, the modelling of the features in wood, in cartonnage, stone or precious metals as a mask was necessary. At first, the features were usually much idealized and symbolic identification was thus made with the divine Osiris, who had himself risen from the dead. But with the influence of Greek individualism in Egypt, the mummy mask tended to become a portrait of the deceased. In the Roman period, portraits in wax or tempera on wood, often made during life, could be cut down and fitted into place in the wrapping of the mummy to provide a perfect likeness.

Pre-Columbian mummies with features roughly woven in cloth probably reflect the same attitude to the after-life as that held by the Egyptians. Thin gold masks, placed over the faces of the dead in Peru, Palestine, Cyprus, and early Greece, preserve a personality which is gone, although in form they remain impersonal and are not individualized. Wooden masks in Africa and Melanesia, not funerary masks in the true sense, are frequently associated with, or embody in some way, the spirits of the dead, and are used in the ancestor cult.

Such practices amongst ancient or primitive peoples should cause us no surprise. Amongst us today there is still the desire to preserve the body of the dead as long as possible and to invoke his memory in monuments and cenotaphs of lasting stone. Death masks of famous people are still frequently made, and, in some cases, the whole body is preserved for generations to gaze upon; but normally we erect busts or statues as memorials of the dead.

THE MASK AS A MEANS OF CONCEALMENT

Once more there are modern parallels to the third basic use of the mask, that of concealment. It may be the simple domino eye mask or the complete false face in cloth, latex or papier mâché, but its function is to conceal the features of the wearer and add an air of mystery on certain occasions when we dress up for amusement. The purpose may be more sinister—the peaked hood of the Ku Klux Klan or the handkerchief hiding the lower part of the robber's face. Concealment is also of great importance among primitive peoples. It may be for entertainment, as when certain African tribes enjoy the fun of mimicking the opposite sex—the men wearing female masks, the women male. On more serious occasions such as puberty rites, when boys or girls are being initiated into the mysteries of the tribe, the participants, both the young and their adult initiators, are sometimes hidden by masks. The parents may know that their child is in the group being inducted, but they cannot pick him out individually. Again, the mask may be used to protect the wearer from identification and reprisal if, as a member of some secret society, he must commit an injury to a member of another group.

THE MASK AS A PROTECTIVE DEVICE

In our modern civilization the mask usually serves a purely utilitarian purpose in protecting the wearer against

flying objects, to prevent water or gases from entering the mouth and nose, or to limit the spread of infection. As a protective device, however, it has been frequently used against less physical dangers. Perhaps, originally, the masks so used were actually worn over the face, but as known to us they have been applied to other objects where they serve a half-protective, half-ornamental purpose. The *t'ao-t'ieh* mask in China, so common in its many artistic forms on the early bronzes, is probably of this kind. Chinese and Japanese roof-tiles depicting monsters may serve the same protective purpose as the antefixes in Greek architecture. In Greece, the glance of a Gorgon, a mythical creature with the head of a woman and snakes for hair, was supposed to turn the beholder to stone. Her mask appeared on the shield of Zeus and on the breast of the great statue of Athene by Phidias which once stood in the Parthenon. In the exhibition we find it on a Greek antefix. The masks on New Guinea shields and those attached to the helmets of Japanese armour presumably fulfil the same purpose, to protect and terrify. Terror masks were part of the helmets of some European knights, and a latter-day descendant is the insignia on the headgear of the German Death's Head Hussars of World War I. In pre-Columbian Mexico, Zapotec funerary urns bear masks of gods and spirits, presumably to ward off harmful influences. The striking human masks of jadeite, onyx or other hard stone from the same area may have provided a similar amuletic power.

MASKS AS DECORATION

These, then, are the basic uses of the mask; to transform the personality; to preserve the personality; to conceal the personality; to protect the wearer. As we have seen, all these purposes are today served by the mask, or more generally, by costume. But from all these fundamental uses other applications, strictly ornamental, have developed. In this final category of decorative masks we must place most of those found on metal, marble, furniture and textiles in the European decorative arts deriving from ancient Greece and Rome and revived in the Renaissance and subsequent classical revivals. Many if not most, of these masks do not derive from functional masks but are free inventions dependent on the idea of the mask as an ornament. We see something similar in the heraldry of the West Coast Indians with the mask used in a decorative manner on boxes, blankets, "coppers", and all manner of small objects. The mask is also incorporated into the intricate carving of the Maori of New Zealand, as plastic ornament on Peruvian pottery or carved and painted on New Guinea shields. Possibilities for the ornamental use of the mask are limitless. Whatever original purpose these ornamental masks may have served, growing sophistication and aesthetic pleasure have kept the motif but the original significance has often been forgotten.

For some 15,000 years, it seems, man has used masks. Some of the cave paintings which survive from the Upper Palaeolithic Age in Europe, the period of the last great glacial advance, show human figures wearing what appear to be animal heads. Since those far-off ages, man has continued to use this original means to achieve his ends. In the mask he has found a way of taking to himself and using for his own purposes the mysterious powers and forces which fill his universe. His puny strength can thus be augmented, his earthly existence protected from danger, his continued life beyond death guaranteed and his innate love of beauty satisfied.

THE NEW WORLD-I

A

A 1. *False Face Society Mask*
Crooked mouth type, late 19th century
Six Nations Iroquois, Tuscarora Reserve, New York State.
Painted basswood with metal eye-plaques; trimmed with horse-mane.
H. 10¼ ins. W. 6 ins.
R.O.M. 908.3.3.

A 2. *False Face Society Mask*
Protruding tongue type, circa 1829
Six Nations Iroquois (Onondaga), Six Nations Reserve, Ontario.
Painted basswood with brass eye-plaques; trimmed with horse-tail.
H. 12 ins. W. 8 ins.
R.O.M. 898.1.3.

A 3. *False Face Society Mask*
Crooked mouth type, 19th century.
Six Nations Iroquois (Onondaga), Six Nations Reserve, Ontario.
Painted poplar wood with brass eye-plaques and deer teeth; trimmed with horse-mane.
H. 12¾ ins. W. 7½ ins.
R.O.M. 922.1.29.
Chiefswood Collection.
Gift of Miss Evelyn H. C. Johnson.

A 4. *False Face Society Mask*
Hanging mouth type, late 19th century.
Six Nations Iroquois, Ontario or New York State.
Painted basswood with metal eye-plaques; trimmed with horse-tail.
H. 11 ins. W. 7 ins.
R.O.M. 927.36.1.

A

A 5. *False Face Society Mask*
Smiling type, late 19th century.
Six Nations Iroquois, Six Nations Reserve, Ontario.
Poplar wood trimmed with split horse-tail.
H. $11\frac{3}{4}$ ins. W. $7\frac{1}{2}$ ins.
R.O.M. 930.31.16.
Chiefswood Collection.
Gift of Miss Evelyn H. C. Johnson.

A 6. *False Face Society Mask*
Smiling type, probably late 19th century.
Six Nations Iroquois, Six Nations Reserve, Ontario.
Painted basswood with metal eye-plaques; trimmed with horse-tail.
H. $12\frac{1}{4}$ ins. W. $7\frac{1}{4}$ ins.
R.O.M. 922.1.30.
Chiefswood Collection.
Gift of Miss Evelyn H. C. Johnson.

A 7. *Mask representing an old man*
Bushy head type.
Late 19th or early 20th century.
Six Nations Iroquois, New York State.
Braided corn husks.
H. 14 ins. W. $13\frac{1}{4}$ ins.
R.O.M. 917.8.1.

A 8. *Mask representing an old man*
Bushy head type.
Late 19th or early 20th century.
Six Nations Iroquois, Ontario or New York State.
Braided corn husks trimmed with black cloth and brass bell.
H. 12 ins. W. $9\frac{1}{4}$ ins.
R.O.M. 927.36.3.

A 9. *Mask probably representing a young man*
Bushy head type.
Late 19th or early 20th century.
Six Nations Iroquois, Ontario or New York State.
Braided corn husks.
H. 13 ins. W. 12 ins.
R.O.M. 958 x 171.

A 10. *Miniature Mask*
Probably a protective talisman.
Early 17th century.
Huron, Ontario.
Bone.
H. $1\frac{1}{16}$ ins. W. 1 in.
R.O.M. 946.55.4.
Gift of Mr. Henry Thomson.

A 11. *Miniature Mask*
Probably a protective talisman.
Early 17th century.
Huron, Ontario.
Bone.
H. $1\frac{7}{16}$ ins. W. $1\frac{1}{16}$ ins.
R.O.M. 944.31.1.

A 12. *Miniature Mask*
Probably a protective talisman.
Early 17th century.
Huron, Ontario.
Bone.
H. $1\frac{1}{16}$ ins. W. $1\frac{3}{8}$ ins.
R.O.M. 946.55.2.
Gift of Mr. Henry Thomson.

A 13. *Miniature Mask*
Probably a protective talisman.
Early 17th century.
Huron, Ontario.
Shell.
H. $1\frac{1}{2}$ ins. W. $1\frac{1}{4}$ ins.
R.O.M. 946.55.3.
Gift of Mr. Henry Thomson.

A 14. *Anthropomorphic head*
From a dance post.
Early 19th century.
Delaware, probably Ontario.
White pine.
H. $10\frac{3}{8}$ ins. W. $7\frac{1}{2}$ ins.
R.O.M. 922.1.25.
Chiefswood Collection.
Gift of Miss Evelyn H. C. Johnson.

A 15. *Clowning Mask*
Probably early 20th century.
Naskapi, Labrador.
Tanned skin, caribou calf and seal pup.
H. 11 ins. W. $8\frac{1}{2}$ ins.
R.O.M. 958.131.596.
Frank G. Speck Collection.

A 16. *Mask*
Use unknown, probably early 20th century
Naskapi, Northern Quebec or Labrador.
Caribou skin, trimmed with seal pup and wolverine fur.
H. 10 ins. W. 6 ins.
R.O.M. 958.131.599.
Frank G. Speck Collection.

A 17. *Mask*
Use unknown, early 20th century.
Probably Naskapi, Labrador.
Seal skin, trimmed with fox-tail.
H. 9 ins. W. $8\frac{1}{4}$ ins.
R.O.M. 949.186.1.
Gift of Dr. E. S. Carpenter.

A 18. *Dance Mask*
Probably early 20th century.
Eskimo, Alaska.
Wood and walrus ivory.
H. $10\frac{1}{2}$ ins. W. $7\frac{1}{2}$ ins.
R.O.M. 929.20.7.

A 19. *Anthropomorphic Mask*
With labret in lower lip.
Probably early 20th century.
Eskimo, Alaska.
Wood.
H. 10 ins. W. $7\frac{1}{2}$ ins.
R.O.M. 929.20.8.

A 20. *Anthropomorphic Mask*
Perhaps mid-19th century.
Eskimo, Alaska.
Bone, whale vertebra.
H. $7\frac{3}{4}$ ins. W. $6\frac{5}{8}$ ins.
R.O.M. 958.123.3.

A 21. *Anthropomorphic Mask*
Probably 19th century.
Eskimo, Alaska.
Wood and caribou teeth.
H. $8\frac{1}{2}$ ins. W. $5\frac{1}{2}$ ins.
R.O.M. 929.20.9.

A 22. *Anthropomorphic Mask*
Date unknown.
Eskimo, area unknown.
Wood, partly painted, ivory teeth and eyes; glass bead in forehead.
H. 9 ins. W. $6\frac{1}{4}$ ins.
R.O.M. 958 x 173.

A 23. *Mask*
Eskimo, Alaska.
Painted wood with fibre binding.
H. $19\frac{1}{4}$ ins. W. $13\frac{3}{4}$ ins.
Lent by the United States National Museum, Washington, D.C.

A 24. *Anthropomorphic Mask*
Late 19th century.
Tsimshian or Tlingit, British Columbia.
Painted wood with brass eye-plaques and human hair.
H. 11 ins. W. $10\frac{1}{4}$ ins.
R.O.M. 935.29.2.
Emmons Collection.

A 25. *Seal Mask*
Late 19th century.
Tsimshian or Tlingit, British Columbia.
Painted wood with copper eye-plaques and nose pad; sea lion whiskers, teeth of molluscs and bear canines.
H. 7 ins. W. 9 ins.
R.O.M. 926.34.3.

A. 26 *Seal Mask*
Late 19th century.
Tsimshian or Tlingit, British Columbia.
Painted wood with metal eye-plaques and sea lion whiskers.
L. 16 ins. W. $7\frac{1}{4}$ ins.
R.O.M. 938.26.2

A 27. *Beaver Mask*
Late 19th century.
Tsimshian or Tlingit, British Columbia.
Painted wood with copper teeth and porcupine skin.
H. 10 ins. L. 15 ins.
R.O.M. 926.34.2.

A 28. *Chief's Forehead Mask*
Representing an eagle holding a fish.
Late 19th century.
Tsimshian, British Columbia.
Wood partly painted, inlaid with abalone shell; cloth and baleen.
H. 15 ins. W. 8 ins.
R.O.M. 929.21.8.

A 29. *Chief's Forehead Mask*
Probably representing a loon or dipper.
Late 19th century.
Tsimshian, British Columbia.
Wood partly painted, inlaid with abalone shell; sea lion or walrus whiskers; red-shafted flicker feathers on cloth; eagle down; ermine tails on seal skin.
H. 14½ ins. W. 8 ins.
R.O.M. 924.36.1.

A 30. *Chief's Forehead Mask*
Representing a beaver, late 19th century.
Tsimshian, British Columbia.
Painted wood inlaid with abalone shell; sea lion whiskers; red-shafted flicker feathers; ermine tails on cloth.
H. 8 ins. W. 9½ ins.
R.O.M. 924.37.1.

A 31. *Chief's Forehead Mask*
Representing a bear, circa 1910.
Tsimshian, British Columbia.
Painted wood inlaid with abalone shell; sea lion whiskers; ermine tails on cloth.
H. 17 ins. W. 8 ins.
R.O.M. 929.21.9.

A 32. *Portrait Mask*
Used in secret society ritual, circa 1900.
Tsimshian, British Columbia.
Partly painted wood and Canada lynx fur.
H. 9½ ins. W. 7½ ins.
R.O.M. 932.19.
Gift of Mr. D. C. Scott.

A 33. *Ceremonial Mask*
Used in secret society ritual.
Late 19th century.
Tsimshian, British Columbia.
Painted wood.
H. 12 ins. W. 10¾ ins.
R.O.M. 926.34.1.

A 34. *Anthropomorphic Mask*
Date unknown.
Probably Tsimshian, British Columbia.
Painted wood, yellow cedar.
H. 16½ ins. W. 7¼ ins.
R.O.M. 935.29.1.
Emmons Collection.

A 35. *Anthropomorphic Mask*
Circa 1890.
Tsimshian, British Columbia.
Painted wood; mirror eyes.
H. 9⅞ ins. W. 10 ins.
R.O.M. 927.37.2.

A 36. *Anthropomorphic Mask*
With labret in lower lip, circa 1900.
Tsimshian, British Columbia.
Alder wood, partly painted.
H. 8 1/16 ins. W. 7 ins.
R.O.M. 929.21.3.

A 37. *Loon Mask*
Circa 1920.
Tsimshian, British Columbia.
Wood inlaid with abalone shell.
L. 16½ ins. H. 5 ins. W. 7¾ ins.
R.O.M. 929.21.6.

A 38. *Owl Mask*
Used in secret society ritual, circa 1900.
Tsimshian, British Columbia.
Wood, partly painted; feathers and cloth.
H. 18 ins. W. 15 ins.
R.O.M. 929.21.4.

A 39. *Owl Mask*
Used in secret society ritual, date unknown.
Tsimshian, British Columbia.
Painted wood.
H. 10⅜ ins. W. 10⅜ ins.
R.O.M. 924.36.3.

A 40. *Legendary animal*
Used in ceremonial feasts, circa 1900.
Tsimshian, British Columbia.
Painted wood and cloth.
L. 29 ins. W. 9¼ ins.
R.O.M. 927.37.1.

A 41. *Complex Mask*
Mid 19th century.
Haida, British Columbia.
Painted wood with copper eye-plaques; trimmed with horse-hair.
H. 28 ins. and W. 38 ins. when open. D. 8 ins.
Lent by the National Museum of Canada, Ottawa.

A 42. *Anthropomorphic Mask*
Date unknown.
Kwakiutl, British Columbia.
Wood, partly painted, western red cedar.
H. 56 ins. W. 36 ins.
R.O.M. 920.30.1.

A 43. *Mask of malevolent supernatural being*
Used in secret society winter ceremonial.
Date unknown.
Kwakiutl, British Columbia.
Painted wood with copper eye-plaques; trimmed with bison fur.
H. 20 ins. W. 14 ins.
R.O.M. 939.31.2.
Emmons Collection.

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A 44. *Mask*
Used in secret society winter ceremonial.
Circa 1860–1880.
Kwakiutl, British Columbia.
Painted alder wood with dyed cedar bark fibre.
H. 16 ins. W. 9¼ ins.
R.O.M. 939.31.4.
Emmons Collection.

A 45. *Moon Mask*
Used in secret society winter ceremonial.
20th century.
Kwakiutl, British Columbia.
Wood, partly painted, yellow cedar.
H. 13 ins. W. 13 ins.
R.O.M. 939.31.7.
Emmons Collection.

A 46. *Mask representing "The Cannibal of the Mountains"*
Used in secret society winter ceremonial,
Circa 1900.
Kwakiutl, British Columbia.
Painted wood with dyed cedar bark fibre.
L. 36 ins. H. 12 ins. W. 12 ins.
Lent by Mr. Roy G. Cole.

A 47. *Supernatural Bird Mask*
Used in secret society winter ceremonial.
Circa 1900.
Kwakiutl, British Columbia.
Painted wood with dyed cedar bark fibre.
L. 52 ins. H. 9½ ins. W. 10 ins.
R.O.M. 923.26.6.

A 48. *Supernatural Bird Mask*
Used in secret society winter ceremonial.
Circa 1900.
Kwakiutl, British Columbia.
Painted wood with dyed cedar bark fringe.
L. 48 ins. H. 12 ins. W. 11 ins.
Lent by Mr. Roy G. Cole.

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A 49. *Complex Supernatural Bird Mask*
Used in secret society winter ceremonial.
Kwakiutl, British Columbia.
Painted wood with copper eye-plaques.
L. 24 ins. H. 20 ins. W. 50 ins. when open.
Lent by the National Museum of Canada, Ottawa.

A 50. *Hawk Mask*
Used in secret society winter ceremonial.
20th century.
Kwakiutl, British Columbia.
Painted wood.
H. 10 ins. W. 8½ ins.
R.O.M. 924.36.2.

A 51. *Brown Bear Mask*
Early 20th century.
Kwakiutl, British Columbia.
Wood, partly painted, western red cedar.
H. 12 ins. W. 9 ins.
R.O.M. 939.31.3.
Emmons Collection.

A 52. *Wolf Mask*
Worn in secret society winter ceremonial.
Circa 1875.
Kwakiutl, British Columbia.
Cedar wood, partly painted, overlaid with copper sheet; fringe of dyed cedar bark fibre.
H. 10½ ins. W. 7½ ins.
R.O.M. 939.31.5.
Emmons Collection.

A 53. *Wolf Mask*
20th century.
Kwakiutl, British Columbia.
Painted wood, western red cedar, with pig skin.
L. 21 ins. H. 13 ins. W. 10 ins.
R.O.M. 923.26.8.

A 54. *Wolf Mask*
Date unknown.
Kwakiutl, British Columbia.
Painted wood and cloth.
L. 12½ ins. H. 5 ins. W. 6½ ins.
R.O.M. 923.26.3.

A 55. *Spear with anthropomorphic and zoomorphic decoration*
Date unknown.
Bella Bella, British Columbia.
Painted wood inlaid with mother-of-pearl shell; whale rib point.
L. 7ft. 2½in. Diam. 2 ins.
R.O.M. 906.2.6.

A 56. *Mask of a talkative supernatural old woman*
Used in secret society winter ceremonial.
20th century.
Bella Coola, British Columbia.
Wood, partly painted.
L. 12½ ins. W. 8 ins.
Lent by Professor T. F. McIlwraith.

A 57. *Mask*
Symbolizing one of the beings accompanying the salmon, 20th century.
Bella Coola, British Columbia.
Painted wood with dyed cedar bark fibre.
H. 11 ins. W. 7½ ins.
Lent by Professor T. F. McIlwraith.

A 58. *Wolf headdress*
Used in secret society winter ceremonial.
Circa 1905.
Nootka, British Columbia.
Painted wood.
L. 16½ ins. H. 8 ins. W. 7¼ ins.
R.O.M. 939.31.10.
Emmons Collection.

A 59. *Complex wolf headdress*
Opening to show three faces, one anthropomorphic.
Nootka, British Columbia.
Painted wood.
L. 21 ins. H. 9 ins. W. 23 ins. when open.
Lent by the National Museum of Canada, Ottawa.

A 60. *Wolf headdress*
Nootka, British Columbia.
Painted wood.
L. 21 ins. H. 15 ins. W. 17 ins. with fins open.
Lent by the National Museum of Canada, Ottawa.

A 61. *Spirit Mask*
Circa 1910.
Coast Salish, British Columbia.
Painted cedar wood.
H. 18½ ins. W. 10¼ ins.
R.O.M. 935.29.3.
Emmons Collection.

A 62. *Chief's headdress*
Used in funerary ritual, circa 1870.
Tribe unknown, British Columbia.
Painted wood with copper eye-plaques, mollusc teeth and painted seal skin.
L. 22 ins. H. 8½ ins. W. 7½ ins.
R.O.M. 938.26.1.

A 63. *Anthropomorphic Mask*
With movable eyes and jaw, circa 1905.
Tribe unknown, British Columbia.
Painted wood with bear skin.
H. 15¾ ins. W. 12 ins.
R.O.M. 929.21.5.

A 64. *Dance Mask*
Date unknown.
Tribe unknown, British Columbia.
Painted wood with bear skin.
H. 12 ins. W. 9 ins.
R.O.M. 902.2.6.

A 65. *Circular plaque representing an eagle*
Date unknown.
Tribe unknown, British Columbia.
Painted cedar wood.
DIAM. 24 ins.
R.O.M. 902.2.7.

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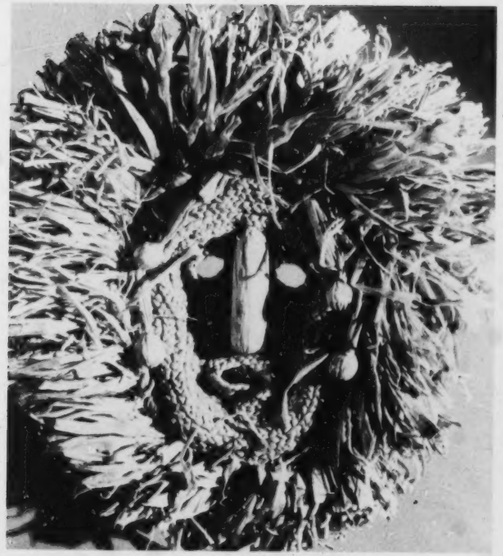

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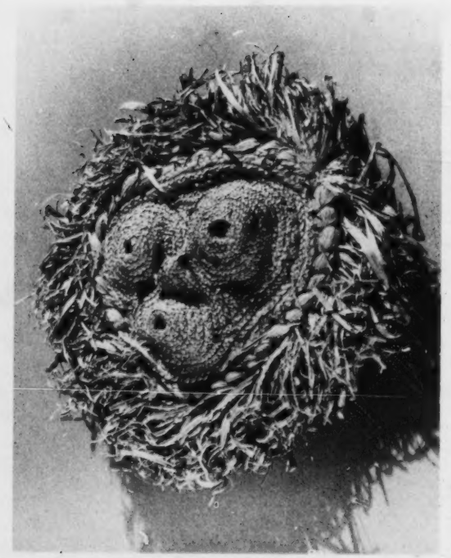

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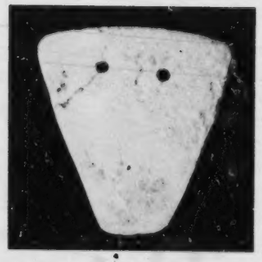

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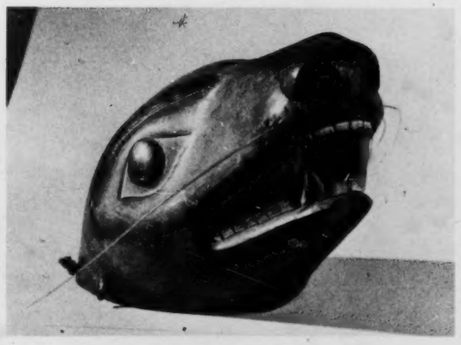

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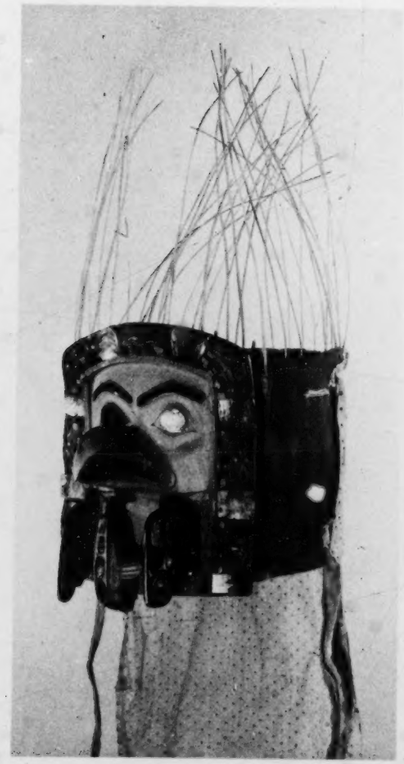

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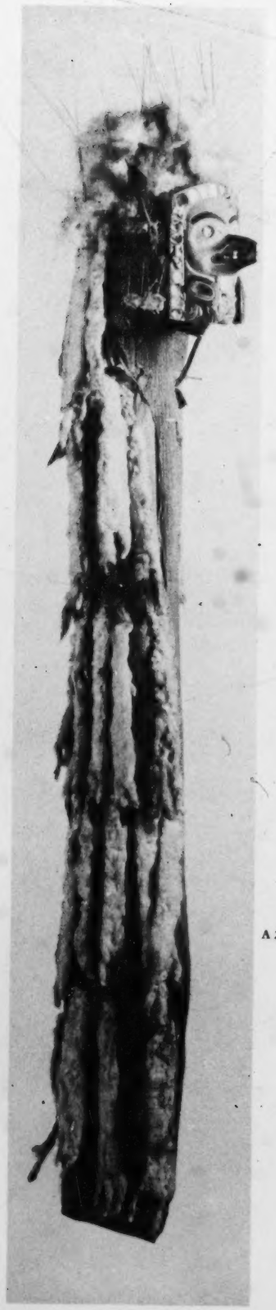

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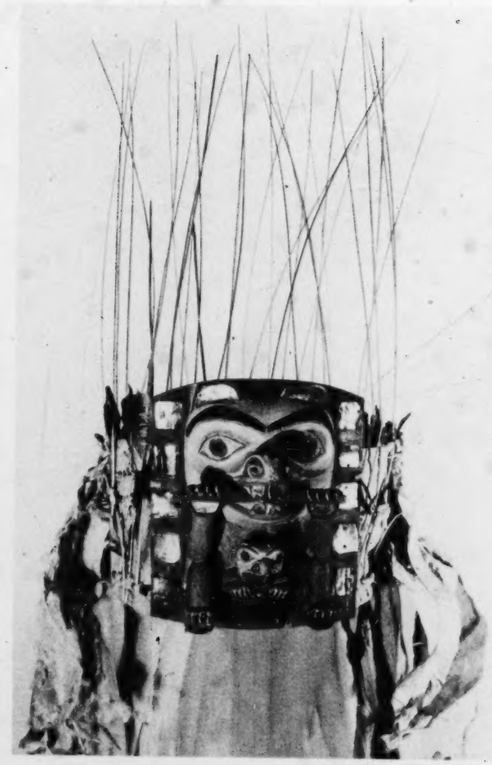

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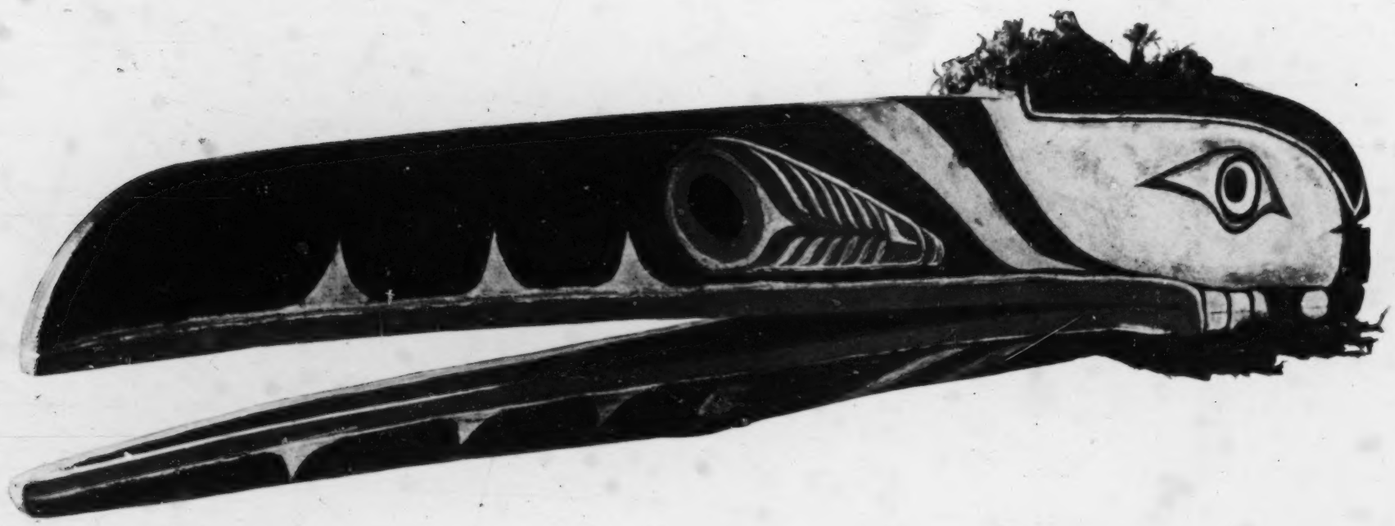

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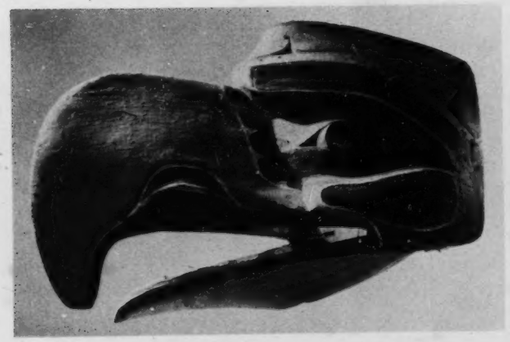

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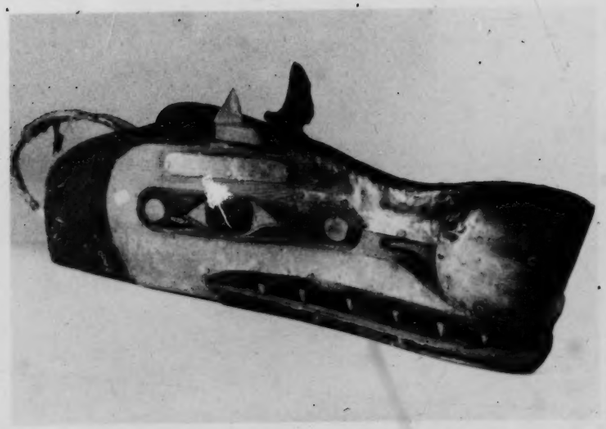

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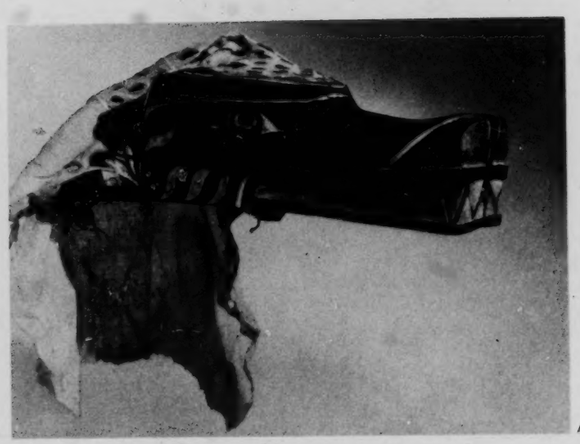

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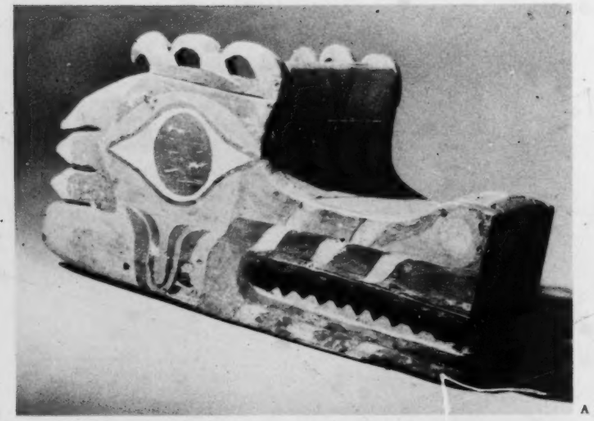

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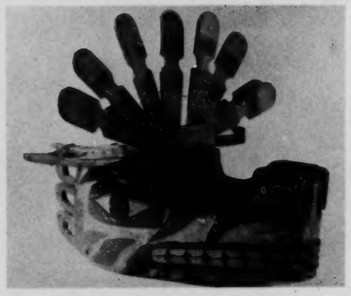

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THE NEW WORLD - II **B**

B 1. *Mask*
Toltec, Mexico.
Green onyx.
H. $7\frac{1}{4}$ ins. W. $7\frac{3}{8}$ ins.
R.O.M. 958.83.
Gift of Mrs. Edgar J. Stone.

B 2. *Mask*
Toltec, Mexico.
Pottery.
H. $4\frac{7}{8}$ ins. W. $7\frac{1}{2}$ ins.
Lent by the Seattle Art Museum.
Eugene Fuller Memorial Collection.

B 3. *Mask*
Teotihuacan Classic Period, Mexico.
Circa A.D. 600.
Porphyritic andesite.
H. 3 ins. W. $2\frac{1}{2}$ ins.
The Rolfe E. Pryne Collection.

B 4. *Mask*
Regional variant of Teotihuacan Classic Period, Guerrero, Mexico.
Impure soapstone.
H. 5 ins. W. 4 ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

B 5. *Mask*
Guerrero, Mexico.
Limestone.
H. 4 ins. W. $3\frac{3}{4}$ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

B 6. *Mask*
Mezcala style, Mexico.
Impure serpentine.
H. 5 ins. W. 5 ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

B 7. *Mask*
Probably Olmec style, Mexico.
Red limestone.

H. $8\frac{1}{2}$ ins. W. $9\frac{1}{2}$ ins.
R.O.M. 894.1.318.

B 8. *Funerary urn*
Tlacolula, Oaxaca, Mexico.
Painted pottery.
H. $11\frac{5}{8}$ ins. W. 15 ins.
R.O.M. 934.24.4.

B 9. *Mask*
Colima, Mexico.
Painted pottery.
H. $7\frac{1}{2}$ ins. W. 6 ins.
The Rolfe E. Pryne Collection.

B 10. *Mask*
Colima, Mexico.
Pottery.
H. $7\frac{1}{2}$ ins. W. $5\frac{1}{2}$ ins.
The Rolfe E. Pryne Collection.

B 11. *Death Mask*
Inca, Peru.
Silver with textile fragments.
L. 8 ins. W. $6\frac{1}{2}$ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

B 12. *Double whistling jar*
Chimu, Peru.
Pottery.
H. 8 ins. W. $5\frac{1}{2}$ ins.
R.O.M. 958.190.1.

B 13. *Death Mask*
Ecuador.
Gold.
L. 12 ins. W. 8 ins.
R.O.M. 958 x 174.1.

B 14. *Death Mask*
Ecuador.
Gold.
L. $16\frac{1}{4}$ ins. W. $12\frac{1}{4}$ ins.
R.O.M. 958 x 174.2.

B

B 15. *Mask*
Navaho or Hopi, South Western U.S.A.
Leather and horse hair.
H. 17 ins. W. $5\frac{1}{2}$ ins.
R.O.M. 958.67.5.

B 16. *Ceremonial wand*
Hopi, South Western U.S.A.
Painted wood.
H. $23\frac{1}{2}$ ins. W. 4 ins.
R.O.M. 958.67.4.

B 17. *Katchina doll*
Hopi, South Western U.S.A.
Painted wood and chicken feathers.
H. 11 ins. W. 4 ins.
R.O.M. 958.67.1.

B 18. *Katchina doll*
Hopi, South Western U.S.A.
Painted wood and chicken feathers.
H. 14 ins. W. $9\frac{1}{2}$ ins.
R.O.M. 958.67.3.

B 19. *Katchina doll*
Hopi, South Western U.S.A.
Painted wood.
H. 25 ins. W. 6 ins.
Lent by Dr. T. A. Heinrich.

B 20. *Katchina doll*
Hopi, South Western U.S.A.
Painted wood.
H. 12 ins. W. 4 ins.
Lent by Dr. T. A. Heinrich.

B 21. *Katchina doll*
Hopi, South Western U.S.A.
Painted wood and chicken feathers.
H. 14 ins. W. 4 ins.
Lent by Dr. T. A. Heinrich.

B 22. *Katchina doll*
Hopi, South Western U.S.A.
Painted wood and chicken feathers.
H. $8\frac{1}{2}$ ins. W. 2 ins.
Lent by Dr. T. A. Heinrich.

B 23. *Mask*
California.
Abalone shell.
H. $7\frac{1}{4}$ ins. W. $5\frac{1}{2}$ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

B 24. *Mask*
California.
Abalone shell.
H. 8 ins. W. $6\frac{1}{4}$ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

B 25. *Stone bowl*
Temple Mound Period.
Middle Mississippi Culture, Tennessee.
Circa A.D. 1300–1700.
H. 5 ins. DIAM. 7 ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

B 26. *Mask*
Calf Mountain Mound, Manitoba.
Shell.
L. $4\frac{3}{4}$ ins. W. 4 ins.
R.O.M. 915.11.1.
Gift of Professor Henry Montgomery.

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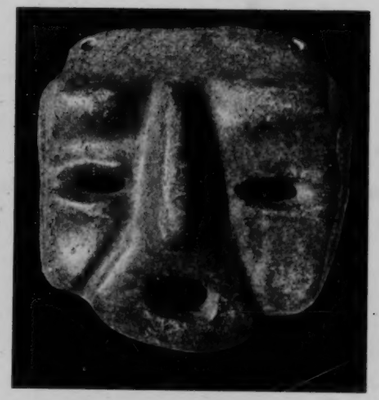

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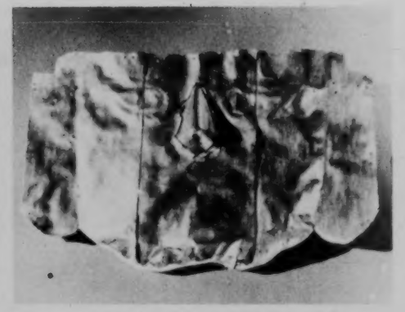

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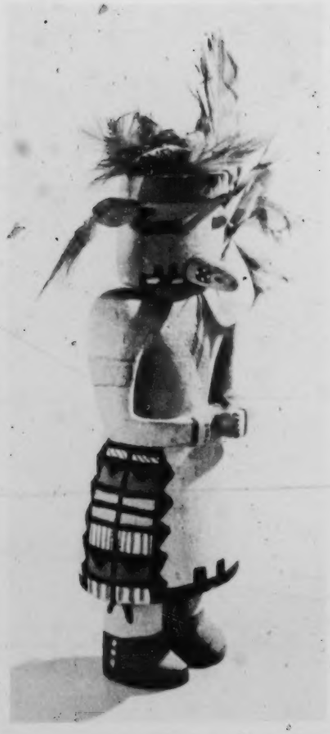

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OCEANIA **C**

C 1. *Shield with mask design*
New Guinea.
Painted wood.
L. $35\frac{3}{8}$ ins. W. $11\frac{1}{2}$ ins.
R.O.M. 908.8.14.

C 2. *Mask*
New Guinea.
Painted wood.
L. $29\frac{7}{8}$ ins. W. $9\frac{1}{2}$ ins.
R.O.M. 930.32.1.

C 3. *Dance Mask*
New Guinea.
Wooden framework, fibre covered, partly painted; shell beads.
H. 35 ins. W. 9 ins.
R.O.M. 927.3.6.

C 4. *Bull-Roarer with Mask design*
Papuan Gulf, New Guinea.
Wood, partly painted.
L. $27\frac{1}{4}$ ins. W. 6 ins.
R.O.M. 911.12.1.

C 5. *Mask*
Maprik, New Guinea.
Painted wood.
L. 22 ins. W. 10 ins.
R.O.M. 958.117.4.

C 6. *Mask*
Sepik River, New Guinea.
Wood with rattan binding.
H. $16\frac{3}{4}$ ins. W. $7\frac{1}{2}$ ins.
Lent by Julius Carlebach, New York.

C 7. *House decoration*
New Ireland.
Painted wood.
L. 30 ins. W. 10 ins.
R.O.M. 927.3.7.

C

C 8. *Mask*
Used in funeral ceremony.
New Ireland.
Painted wood and fibre.
H. 14 ins. W. 9 ins. D. 15 ins.
R.O.M. 914.12.1.

C 9. *Mask*
Used in funeral ceremony.
New Ireland.
Painted wood with eyes of shell.
H. 8 ins. W. 4½ ins.
R.O.M. 924.35.1.

C 10. *Mask*
New Guinea.
Painted bark cloth and fibre;
with feathers.
H. 15 ins. W. 11 ins.
R.O.M. 927.35.1.

C 11. *Club with Mask design*
Marquesas Islands.
Wood.
L. 48 ins. W. at top 8 ins.
R.O.M. 909.17.17.

C 12. *Spoon with Mask design*
Tami Islands.
Wood with painted inlay.
L. 29½ ins. W. 4 ins.
R.O.M. 958.180.3.

C 13. *Door post with Mask design*
Maori, New Zealand.
Wood.
H. 8 ft. W. 24 ins.
R.O.M. 958 x 193.

C 14. *Door post with Mask design*
Maori, New Zealand.
Wood.
H. 46 ins W. 12 ins.
R.O.M. 927.31.11.

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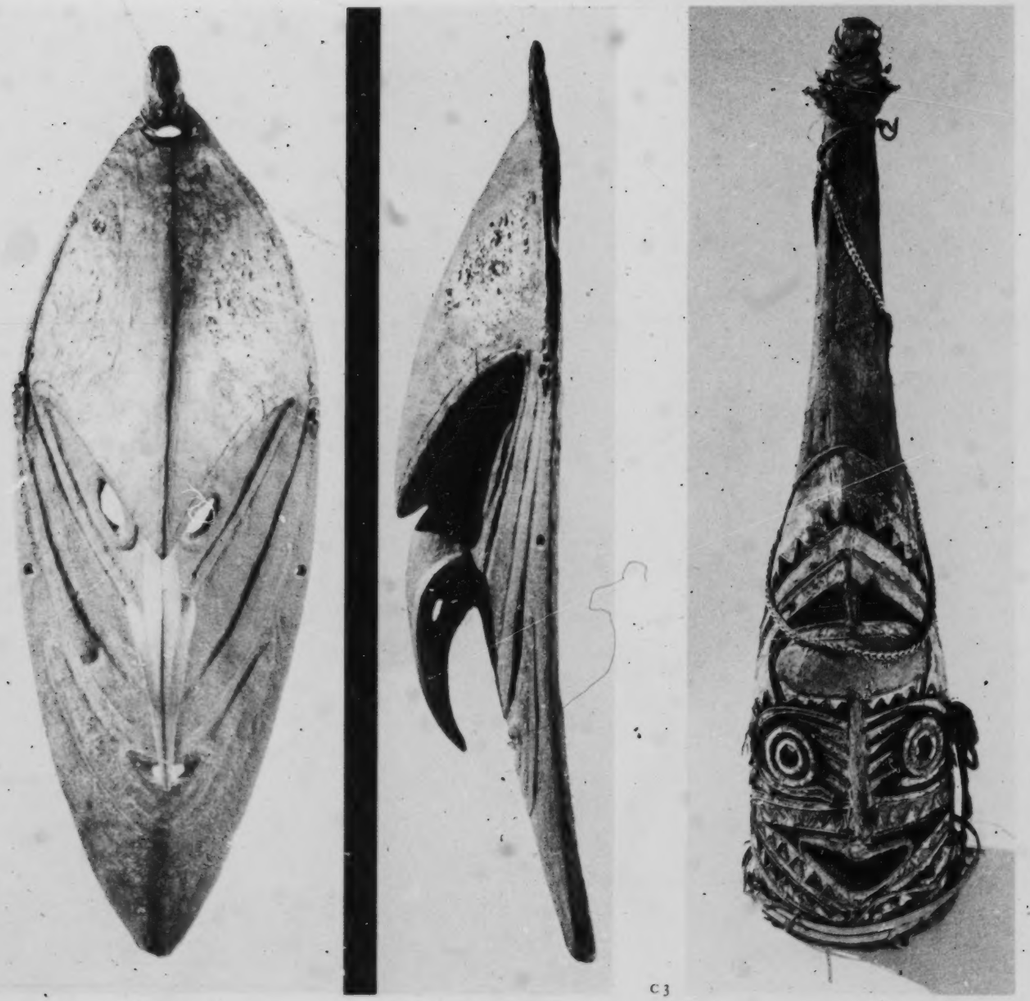

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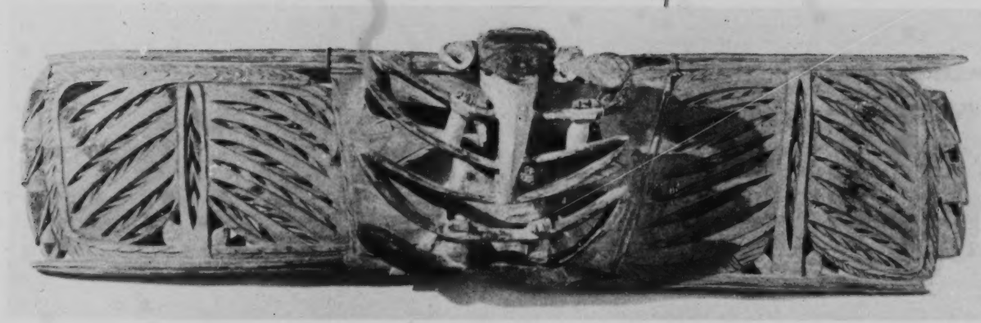

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C13

C14

AFRICA **D**

D 1. *Mask*
Dogon, French Sudan.
Wood, partly painted.
L. 13 ft. 1 in. W. 8 ins. D. 6 ins.
R.O.M. 958.181.10.

D 2. *Antelope Mask*
Dogon, French Sudan.
Wood.
H. 19½ ins. W. 6¼ ins. D. 5½ ins.
R.O.M. 958.181.8.

D 3. *Dance Mask*
Mossi, Haute Volta, Ivory Coast.
Wood, partly painted.
H. 6 ft. W. 7 ins. D. 6½ ins.
R.O.M. 958.181.9.

D 4. *Elephant Mask*
Bambara, French West Africa.
Wood covered with clay and natural gums.
L. 37½ ins. H. 13½ ins. W. 13 ins.
R.O.M. 958.181.1.

D 5. *Oulé Mask*
Bobo, French West Africa.
Wood with paint inlay.
H. 17 ins. W. 7 ins. D. 11 ins.
R.O.M. 958.181.2.

D 6. *Funerary Dance Mask*
Senufo, Gold Coast.
Wood, partly painted.
H. 11 ins. W. 6 ins.
R.O.M. 943.26.1.
Gift of Professor G. H. W. Lucas.

D 7. *Funerary Dance Mask*
Senufo, Gold Coast.
Wood, partly painted..
H. 9¼ ins. W. 5 ins.
R.O.M. 943.26.4.
Gift of Professor G. H. W. Lucas.

D

D 8. *"Firespitter" Mask*
Senufo, French Sudan.
Wood.
L. 34½ ins. H. 13 ins. W. 10¼ ins.
R.O.M. 956.140.

D 9. *Mask*
Senufo, West Africa.
Wood, with sheet aluminum.
H. 24½ ins. W. 9¼ ins. D. 6½ ins.
R.O.M. 958.179.

D 10. *Helmet Mask*
Senufo, French Sudan.
Wood.
H. 33½ ins. W. 8½ ins. D. 8½ ins.
R.O.M. 958.181.5.

D 11. *Nimba, protectress of pregnant women*
Baga, French Guinea, Africa.
Wood.
H. 49 ins. W. 13 ins. D. 26 ins.
R.O.M. 957.224.

D 12. *Mask*
French Guinea.
Painted wood.
H. 13 ins. W. 6½ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

D 13. *Mask*
Used in women's Gre-gre Bush Ceremony.
Mende, Sierra Leone.
Wood.
H. 14½ ins. W. 8½ ins. D. 8¾ ins.
R.O.M. 935.28.1.

D 14. *Helmet Mask*
Mende, Sierra Leone.
Wood.
H. 18 ins. W. 11 ins. D. 12 ins.
R.O.M. 958.178.1.

D 15. *Poro Secret Society Mask*
Dan, Ivory Coast.
Wood.
H. 9¼ ins. W. 5¼ ins.
R.O.M. 958.181.4.

D 16. *Hand Mask*
Dan, Ivory Coast.
Wood.
H. 5½ ins. W. 2½ ins.
Lent by Dr. T. A. Heinrich.

D 17. *Head*
Bassa, Liberia.
Wood.
L. 4½ ins. W. 2½ ins.
R.O.M. 935.28.3.

D 18. *Head*
Used in men's secret society.
Bassa, Liberia.
Wood.
H. 3⅜ ins. W. 2 ins.
R.O.M. 935.28.2.

D 19. *Poro Secret Society Mask*
Liberia.
Wood, with aluminum eye-plaques; monkey fur beard.
H. 12 ins. W. 6½ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

D 20. *Mask*
Ivory Coast.
Gold.
H. 2¼ ins. W. 1½ ins.
Lent by the Cleveland Museum of Art, the James Albert Ford Memorial Collection.

D 21. *Mask*
Ivory Coast.
Gold.
H. 2 5/16 ins. W. 1 1/16 ins.
Lent by the Cleveland Museum of Art, the John L. Severance Collection.

D 22. *Mask*
Baoulé, Ivory Coast. Collected 1905.
Wood.
H. 9 ins. W. 4¾ ins.
R.O.M. 958.181.7.

D 23. *Mask*
Guro, Nigeria.
Painted wood.
H. 30½ ins. W. 11½ ins.
R.O.M. 958.118.1.

D 24. *Fertility figure*
Ashanti, Gold Coast.
Stained wood with glass beads.
L. 15½ ins. W. of head 7 ins.
R.O.M. 935.27.36.
Permanent loan from the Royal Canadian Military Institute, Toronto.

D 25. *Fertility figure*
Ashanti, Gold Coast.
Stained wood.
L. 12⅞ ins. W. of head 5½ ins.
R.O.M. 935.27.37.
Permanent loan from the Royal Canadian Military Institute, Toronto.

D 26. *Fertility figure*
Ashanti, Gold Coast.
Stained wood.
L. 13½ ins. W. of head 6 ins.
R.O.M. 935.27.38.
Permanent loan from the Royal Canadian Military Institute, Toronto.

D 27. *Gold weight, figure with Mask*
Ashanti, Gold Coast.
Brass.
H. 2¼ ins. W. 1 inch.
The Mr. & Mrs. Samuel J. Zacks Collection.

D 28. *Gold weight, figure with Mask*
Ashanti, Gold Coast.
Brass.
H. 2½ ins. W. 1¼ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

D 29. *Mask*
Nigeria.
Wood.
L. 18 ins. H. 8 ins. W. 7 ins.
R.O.M. 924 x 9.39.

D 30. *Poro Secret Society Mask*
Nigeria.
Wood.
H. 7 ins. W. 3½ ins.
The Mr. & Mrs. Samuel J. Zacks Collection.

D 31. *Mask*
Yoruba, Nigeria.
Painted wood.
H. 11¼ ins. D. 13 ins.
R.O.M. 924 x 9.26.

D 32. *Mask*
Yoruba, Nigeria.
Painted wood.
H. with headdress 23 ins. W. 13 ins. D. 16 ins.
R.O.M. 924 x 9.41.

D 33. *Mask*
Yoruba, Dahomey.
Painted wood.
H. 26½ ins. W. 9 ins.
R.O.M. 924 x 9.10.

D 34. *Mask*
Yoruba, Nigeria.
Painted wood.
H. 13¼ ins. W. 9 ins. D. 7¾ ins.
R.O.M. 924 x 9.69.

D 35. *Mask*
Yoruba, Nigeria.
Painted wood.
H. 16½ ins. W. 7¼ ins. D. 10½ ins.
R.O.M. 958.181.6.

D 36. *Mask*
Used in Ekkpe Society ancestral or funerary rites.
Ekoi, Nigeria.
Wood overlaid with skin, partly painted.
H. 29 ins. W. 16½ ins. D. 28½ ins.
R.O.M. 935.10.1.

D

D 37. *Mask*
Bamum, Cameroons.
Wood.
H. 21 ins. W. 10 ins.
R.O.M. 924 x 9.23.

D 38. *Mask*
Bamum, Cameroons.
Wood.
H. 15 ins. W. 8 ins.
R.O.M. 924 x 9.6.

D 39. *Mitre Mask*
Borowe, Cameroons.
Wood.
H. 19½ ins. W. 7½ ins. D. 12 ins.
R.O.M. 958.180.1.

D 40. *Helmet Mask*
Ogowe River, Gabun.
Wood, partly painted, with fibre fringe.
H. 24 ins. W. 9 ins. D. 10 ins.
R.O.M. 958.117.5.

D 41. *Mask*
Bwiti, Ogowe River, Fang Territory, Gabun.
Painted wood.
H. 11 ins. W. 6 ins.
R.O.M. 958.180.2.

D 42. *Three-faced door-post ornament*
Gabun, Africa.
Painted wood.
H. 20 ins. W. 6 ins.
R.O.M. 958.126.1.

D 43. *Dance Mask*
Bakuba, Kasai area, Belgian Congo.
Painted wood with feathers.
H. 17½ ins. W. 9¾ ins. D. 3½ ins.
R.O.M. 958.181.3.

D 44. *Dance Mask*
Bakuba, Belgian Congo.
Painted wood with glass and shell on cloth; fibre hair.
H. 15 ins. W. 9 ins.
R.O.M. 939.2.36.

D 45. *Dance Mask*
Bakuba, Belgian Congo.
Palm-fibre base, leather face, wooden nose; decorated with glass and shells.
H. 16½ ins. W. 11 ins.
R.O.M. 939.2.35.

D 46. *Dance Mask*
Bakuba, Belgian Congo.
Palm fibre base, leather face, wooden nose; decorated with glass and shells.
H. 15¼ ins. W. 12⅜ in.
R.O.M. 939.2.34.

D 47. *Helmet Mask*
Suku, Belgian Congo.
Painted wood with fibre fringe.
L. 22 ins. H. 16 ins. W. 18 ins.
R.O.M. L938.1.1.
Lent by Mr. H. D. Brown.

D 48. *Mask*
Basonge, Belgian Congo.
Painted wood.
H. 13½ ins. W. 9½ ins.
Lent by the University Museum, Philadelphia.

D 49. *Mask*
Basonge, Belgian Congo.
Painted wood.
H. 13½ ins. W. 8¼ ins.
Lent by the University Museum, Philadelphia.

D 50. *Comb with Mask design*
Badjokwe, Congo-Angola.
Wood.
L. 7½ ins. W. 2½ ins.
R.O.M. 919.12.1.
Gift of Mrs. W. T. Currie.

D 51. *Comb with Mask design*
Badjokwe, Congo-Angola.
Wood.
L. 6 1/16 ins. W. 2¼ ins.
R.O.M. 933.30.1.
Gift of Mrs. W. T. Currie.

D 52. *Mask*
Lobita, Angola.
Wood with cotton fibre; brass earrings.
H. 9 ins. W. 7 ins.
R.O.M. 924.33.4.
Gift of Major S. J. Swaddling.

D 53. *Ceremonial wand*
Angola.
Wood with inlaid shell: handle bound with brass.
L. 22 ins. W. at top 3¼ ins.
R.O.M. 920.29.23.
Gift of Miss Martha Wightman.

D 54. *Mask*
Used in secret society ceremonies.
Angola.
Wood.
L. 7⅜ ins. W. 6¼ ins.
R.O.M. 937.25.68.

D 55. *Nalindele Mask and costume*
Northern Rhodesia.
Wooden mask with bovine hair, fur eyebrows and ivory teeth.
Mask: H. 8 ins. W. 8 ins.
R.O.M. 958.182.2. (Mask).
R.O.M. 958.182.1. (Costume).

D 56. *Nalindele Mask*
Northern Rhodesia.
Wood with fibre hair, fur eyebrows, and ivory teeth.
H. 11 ins. W. 8 ins.
Lent by Dr. E. S. Carpenter.

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General

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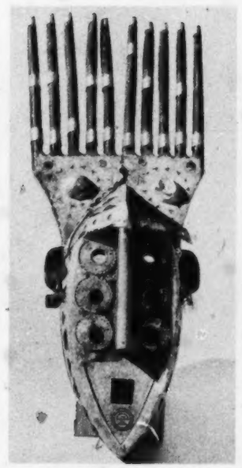

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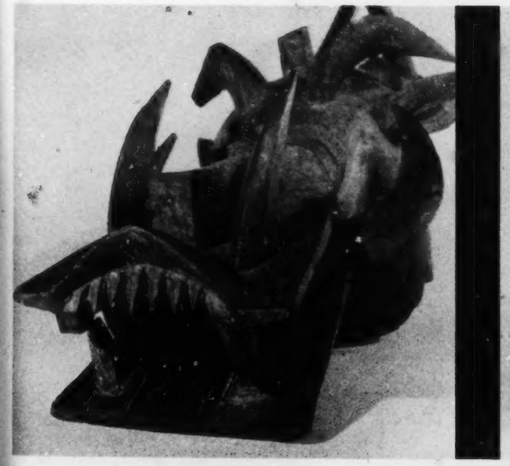

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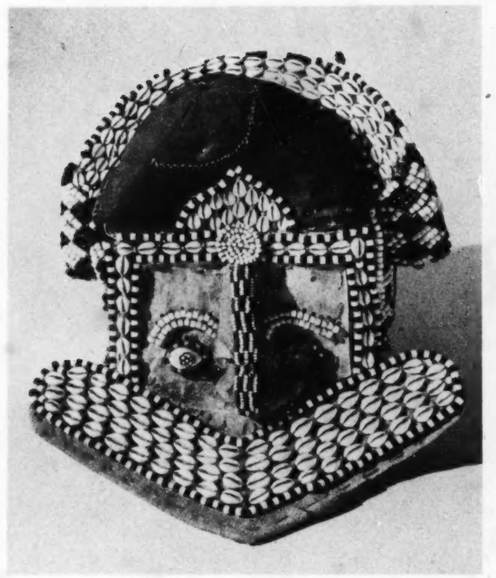

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THE FAR EAST E

E 1. *Devil Mask*
Ceylon.
Lacquered wood.
H. 51 ins. W. 29 ins.
R.O.M. 958 x 186.

E 2. *Dancē Mask*
Ceylon.
Painted wood.
H. 12½ ins. W. 11½ ins.
The Mr. & Mrs. R. W. Finlayson Collection.

E 3. *Dance Mask*
Java.
Lacquered wood.
H. 8 ins. W. 5½ ins.
R.O.M. 958 x 183.3.

E 4. *Dance Mask*
Java.
Lacquered wood.
H. 9½ ins. W. 5¼ ins.
R.O.M. 958 x 183.4.

E 5. *Dance Mask*
Java.
Lacquered wood.
H. 7¼ ins. W. 5½ ins.
R.O.M. 958 x 183.2.

E 6. *Demon Mask*
Used in Khôn classic dance.
Thailand.
Painted papier mâché with gilt decoration.
H. 24 ins. W. 9¾ ins.
Lent by the American Museum of Natural History, New York.

E 7. *Pendant in shape of a bovine head*
China.
Latter Shang Dynasty, 1300–1028 B.C.
Jade.
H. 2 ins. W. 1 inch.
R.O.M. 932.16.13.

E

E 8. *Pendant in shape of a bovine head*
China.
Latter Shang Dynasty, 1300–1028 B.C.
Jade.
H. $1\frac{1}{2}$ ins. W. $1\frac{1}{2}$ ins.
R.O.M. 932.16.14.

E 9. *Segmented animal face*
China.
Latter Shang Dynasty, 1300–1028 B.C.
Shell.
H. 16 ins. W. 15 ins.
R.O.M. 937.17.11.

E 10. *Segmented animal face*
China.
Latter Shang Dynasty, 1300–1028 B.C.
Limestone and shell.
H. $16\frac{1}{4}$ ins. W. $15\frac{1}{2}$ ins.
R.O.M. 937.17.12.

E 11. *Section of helmet with T'ao-t'ieh Mask*
China.
Latter Shang Dynasty, 1300–1028 B.C.
Bronze.
H. 9 ins. W. 6 ins.
From the collection of
the late Dr. James M. Menzies.

E 12. *Pair of monster Masks*
China.
Late Chou Dynasty, circa 600–256 B.C.
Bronze.
H. 2. ins. W. 3 ins.
R.O.M. 934.17.16a and b.

E 13. *Monster Mask and ring handle*
China.
Late Chou Dynasty, circa 600–256 B.C.
Bronze.
H. 8 ins. W. $5\frac{1}{2}$ ins.
R.O.M. 932.16.30.

E 14. *Monster Mask and ring handle*
China.
Late Chou Dynasty, circa 600–256 B.C.
Bronze.
H. 8 ins. W. $5\frac{1}{2}$ ins.
R.O.M. 933.12.34b.

E 15. *Tomb tile with monster head in relief*
China.
Han Dynasty, 206 B.C.–A.D. 221.
Terracotta.
H. 3 ft. 11 ins. W. 15 ins. D. 5 ins.
R.O.M. 958 x 185.

E 16. *Monster Mask*
China.
Six Dynasties, A.D. 222–589.
Gilt pewter.
H. $5\frac{1}{2}$ ins. W. 6 ins.
Lent by Mr. Edgar Stone.

E 17. *Monster Mask*
China.
Six Dynasties, A.D. 222–589.
Gilt bronze.
H. $5\frac{5}{16}$ ins. W. $7\frac{7}{8}$ ins.
Lent by the Cleveland Museum of Art,
J. H. Wade Collection.

E 18. *Death Mask*
Mongolia.
Liao Dynasty, 10th century A.D.
Silver repoussé.
H. $11\frac{3}{8}$ ins. W. $8\frac{1}{16}$ ins.
Lent by the Tokyo National Museum.

E 19. *Death Mask*
Mongolia.
Liao Dynasty, A.D. 907–1125.
Gilt bronze.
H. $8\frac{3}{8}$ ins. W. $6\frac{7}{8}$ ins.
Lent by the Seattle Art Museum,
Thomas D. Stimson Memorial Collection.

E 20. *Gigaku Mask: Rikishi*
Japan.
Nara period, middle 8th century.
Dry lacquer.
H. $12\frac{7}{16}$ ins. W. $10\frac{1}{4}$ ins.
Lent by Mr. Tsuneichi Inoue, Tokyo.

E 21. *Bugaku Mask: Chikyu*
Japan.
Muromachi period, 15th century.
Painted wood.
H. $8\frac{9}{16}$ ins. W. $5\frac{1}{16}$ ins.
Lent by the Tokyo National Museum.

E 22. *Gyōdō Mask: Tamon Ten*
Japan.
Muromachi period, 15th century.
Painted wood.
H. $10\frac{3}{8}$ ins. W. 7 ins.
Lent by the Tokyo National Museum.

E 23. *Nō Mask: Heita by Zekan*
Japan.
Momoyama period, early 17th century.
Painted wood.
H. $7\frac{1}{16}$ ins. W. $5\frac{9}{16}$ ins.
Lent by the Tokyo National Museum.

E 24. *Nō Mask: Zō by Genkyū*
Japan.
Edo period, 17th century.
Painted wood.
H. $8\frac{7}{16}$ ins. W. $5\frac{3}{8}$ ins.
Lent by the Tokyo National Museum.

E 25. *Nō Mask: Okina*
Japan.
Edo period, 18th century.
Paint and lacquer on wood.
H. $7\frac{1}{2}$ ins. W. 6 ins.
R.O.M. 954.151.

E 26. *Kyōgen Mask: Bu-aku by Juman*
Japan.
Edo period, 18th century.
Painted wood.
H. $8\frac{3}{8}$ ins. W. $6\frac{1}{2}$ ins.
Lent by the Tokyo National Museum.

E 27. *Kyōgen Mask: Nobori-hige*
Japan.
Edo period, 18th century.
Painted wood.
H. $7\frac{3}{8}$ ins. W. $5\frac{13}{16}$ ins.
Lent by the Tokyo National Museum.

E 28. *Animal Mask*
Japan, 19th century.
Painted wood.
H. $8\frac{1}{4}$ ins. W. 6 ins.
R.O.M. 927.31.13.

E 29. *Animal Mask*
Japan, 19th century.
Painted wood.
H. 8 ins. W. $6\frac{1}{8}$ ins.
R.O.M. 927.31.14.

E 30. *Helmet and protective Mask*
Japan.
Edo period, early 18th century.
Lacquer on iron.
Helmet: H. $15\frac{1}{2}$ ins. W. 14 ins.
Mask: H. $10\frac{1}{2}$ ins. W. 7 ins.
R.O.M. 911.9.10 and 911.13.1b.

E 31. *Suit of armour with protective Mask*
Japan.
Edo period, 18th–19th century.
Lacquer on iron.
R.O.M. 916.15.1.
Bequest of R. A. W. Ferguson, Esq.

E 32. *Roof ornament*
Japan.
Edo period, late 18th–19th century.
Terracotta.
H. 18 ins. W. 33 ins.
R.O.M. 909.22.1.
Gift of Sir William Van Horne.

E 33. *Roof ornament*
Japan.
Edo period, late 18th–19th century.
Terracotta.
H. 29 ins. W. 35 ins.
R.O.M. 958 x 187.

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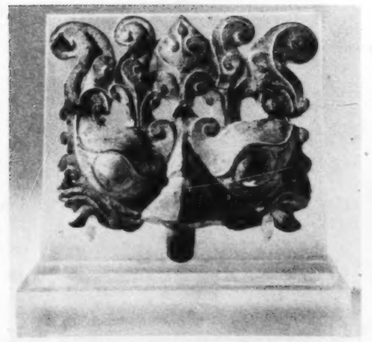

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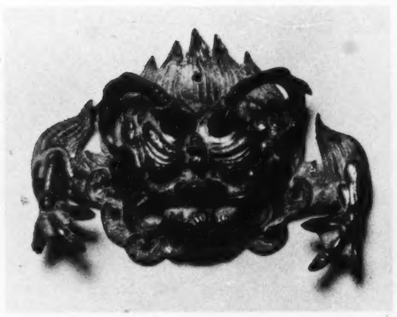

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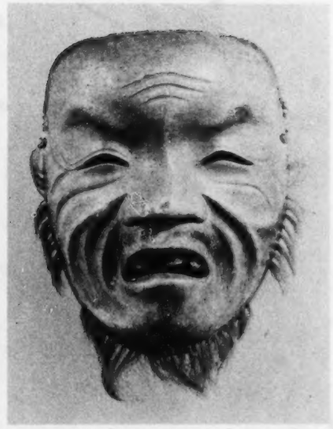

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THE NEAR EAST, EUROPE AND MODERN F

F 1. *Cult Mask*
Palestine.
Probably Canaanite, 13th century B.C.
Terracotta.
H. $4\frac{1}{16}$ ins. W. $3\frac{15}{16}$ ins.
R.O.M. 910 X 109.

F 2. *Mummy Mask*
Egyptian.
Ptolemaic period, 332–30 B.C.
Painted cartonnage.
H. 16 ins. W. 12 ins.
R.O.M. 910.15.4.

F 3. *Mummy Mask*
Egyptian.
Ptolemaic period, 332–30 B.C.
Painted cartonnage.
H. 18 ins. W. 11 ins.
R.O.M. 910.15.3.

F 4. *Mummy Mask*
Graeco-Roman, Egypt.
1st–2nd century A.D.
Lime plaster.
H. $10\frac{1}{2}$ ins. W. 6 ins.
R.O.M. 958 x 184.4.

F 5. *Mummy Mask*
Graeco-Roman, Egypt.
1st–2nd century, A.D.
Lime plaster.
H. $10\frac{1}{2}$ ins. W. $6\frac{1}{2}$ ins.
R.O.M. 958 x 184.1.

F 6. *Mummy portrait*
Graeco-Roman, Egypt.
Circa 2nd century A.D.
Encaustic on wood.
H. $16\frac{1}{2}$ ins. W. $8\frac{1}{2}$ ins.
R.O.M. 918.20.1.

F 7. *Mummy portrait*
Graeco-Roman, Egypt.
Circa 2nd century A.D.
Tempera on wood.

F

H. 13½ ins. W. 6½ ins.
R.O.M. 952.50.

F 8. *Antefix in the form of a Gorgon's Mask*
Greek, from Selinunte, Sicily.
Circa mid-6th century B.C.
Terracotta.
H. 7¼ ins. W. 9½ ins.
R.O.M. 918.6.1. Sturge Collection.

F 9. *Head wearing Corinthian helmet*
Probably Greek, 4th century B.C.
Marble.
H. 7¾ ins. W. 5 ins.
R.O.M. 926.20.17.

F 10. *Wine pitcher (oenochoe)*
With Satyr Mask at base of handle.
Greek, 5th century B.C.
Black glazed ware.
H. 6¼ ins. W. 3½ ins.
R.O.M. 919.5.8.
Gift of Dr. Sigmund Samuel.

F 11. *Combination vase*
Greek, Campania, 3rd century B.C.
Terracotta.
H. 6¾ ins. DIAM. 4½ ins.
R.O.M. 919.5.9.
Gift of Dr. Sigmund Samuel.

F 12. *Satyr Mask, perhaps dramatic*
Late Hellenistic, Sicily.
Circa 1st century B.C.
Terracotta.
H. 11 ins. W. 8 ins.
Lent by Dr. T. A. Heinrich.

F 13. *Amphora with decorative Mask*
Etruscan, 6th century B.C.
Bucchero ware.
H. 12 ins. W. 7½ ins.
R.O.M. 918.3.7. Sturge Collection.

F 14. *Lion Mask*
Probably part of the handle of a vessel.
Etruscan, 5th century B.C.
Bronze.
DIAM. 5½ ins.
Lent by Dr. T. A. Heinrich.

F 15. *Lamp in the form of a comic Mask*
Graeco-Roman, Fayoum, Egypt.
1st–3rd century A.D.
Terracotta.
L. 4½ ins. H. 2 ins.
R.O.M. 916.1.8.
Walter Massey Collection.

F 16. *Head wearing a comic Mask*
Graeco-Roman, Fayoum, Egypt.
1st–3rd century, A.D.
Terracotta.
H. 1½ ins. W. 1½ ins.
R.O.M. 916.1.10.
Walter Massey Collection.

F 17. *Lantern in the form of a tragic Mask*
Graeco-Roman, Fayoum, Egypt.
1st–3rd century A.D.
Terracotta.
H. 6 ins. W. 4½ ins.
R.O.M. 916.1.9.
Walter Massey Collection.

F 18. *Head of a lioness*
Graeco-Roman, Fayoum, Egypt.
1st–3rd century A.D.
Wood.
H. 3¼ ins. W. 3 ins.
R.O.M. 910.108.1.

F 19. *Lamp in the form of a comic Mask*
Graeco-Roman, Fayoum, Egypt.
1st–3rd century A.D.
Terracotta.
H. 2 ins. W. 2 ins.
R.O.M. 916.1.11.
Walter Massey Collection.

F 20. *Fountain-head in form of a Satyr Mask*
Graeco-Roman.
1st century B.C.–1st century A.D.
Marble.
H. 5½ ins. W. 5 ins.
R.O.M. 925.13.79.

F 21. *Pair of sarcophagus handles*
In the form of Lion Masks.
Roman, Palestine, 1st–3rd century A.D.
Bronze.
DIAM. 6¼ ins.
R.O.M. 956.128A & B.

F 22. *Mask of Pan,*
Probably decoration from a bronze vessel.
Roman, probably 1st century A.D.
Bronze with silver eyes and teeth.
H. 3½ ins. W. 3 ins.
R.O.M. 926.20.18.

F 23. *Greek Theatre Mask, architectural*
Roman, 1st–2nd century A.D.
Marble.
H. 14½ ins. W. 10½ ins.
Lent by the Metropolitan Museum of Art,
New York. Rogers Fund 1913.

F 24. *Lamp with Medusa Mask on handle*
Probably Roman, 1st–2nd century A.D.
Bronze.
H. 6½ ins. L. 9¼ ins.
R.O.M. 918.5.47.
Gift of Mrs. H. D. Warren.

F 25. *Actor's head with comic Mask*
Roman, 1st–2nd century A.D.
Bronze.
H. 1¼ ins. W. 1 inch.
R.O.M. 918.5.48.
Gift of Mrs. H. D. Warren.

F 26. *Head of Silenus forming a water spout*
Roman, Ostia, 2nd–3rd century A.D.
Terracotta.
H. 5⅛ ins. W. 5 ins.
R.O.M. 924.16.37.

F 27. *Fragment of relief with comic Mask*
Roman, circa 3rd century A.D.
Marble.
H. 7¼ ins. W. 6 ins.
R.O.M. 924.16.17.

F 28. *Sarcophagus*
With Medusa Mask as part of decoration.
Roman, probably 3rd century A.D.
Marble.
L. 60 ins. H. 13 ins. W. 17 ins.
R.O.M. 925.23.21.

F 29. *Fragment from a sarcophagus*
Roman, circa 3rd century A.D.
Marble.
L. 24 ins. H. 20½ ins.
R.O.M. 923.4.54.

F 30. *Grotesque figurine*
Late Roman, Egypt, 3rd–4th century A.D.
Terracotta.
H. 7 ins. W. 3½ ins.
R.O.M. 910.108.2.

F 31. *Lamp*
Palestine, Byzantine period,
5th or 6th century A.D.
Terracotta.
H. 5 ins. W. 3 ins.
R.O.M. 910.93.11.

F 32. *Mortar*
Padua, 15th century.
Bronze.
H. 3¾ ins. DIAM. 4⅝ ins.
R.O.M. 926.20.7.

F 33. *Fragment of the mouth of a vessel.*
English, perhaps 15th century.
Glazed pottery.
H. 5 ins. W. 7½ ins.
R.O.M. 928. 17.13.

F 34. *Door knocker with Mask,*
by Jacopo Sansovino, 1486–1570.

Venice, 16th century.
Bronze.
H. 10 ins. W. 7¾ ins.
Lent by the Paul Drey Gallery, New York.

F 35. *Corbel or boss*
English, probably 16th century.
Oak.
H. 16 ins. W. 14 ins.
R.O.M. 912.4.5.
Gift of Messrs. Gill and Reigate.

F 36. *Cup*
English, 16th century.
Coconut-shell,
mounted in incised silver-gilt.
H. 10¼ ins. DIAM. 4⅞ ins.
R.O.M. 923.4.24.

F 37. *Jug with moulded face*
Said to be a caricature
of Cardinal Bellarmine, 1542–1621.
German, probably from Frechen,
Rhineland, 16th–17th century.
Glazed stoneware.
H. 9 ins. DIAM. 4¾ ins.
R.O.M. 907.5.14.

F 38. *Tankard with pewter lid,*
Small incised patterns.
German, 17th century.
Glazed stoneware.
H. 10 ins. DIAM. 2⅞ ins.
R.O.M. 923.4.5.

F 39. *Ornamental Mask*
Derived from a Mask of Neptune.
European, provenance unknown,
possibly 17th century.
Wrought iron, painted.
H. 10¾ ins. W. 7 ins.
R.O.M. 910.88.4.

F 40. *Tigerware jug*
English or German, 17th century.
Pottery, mounted in silver-gilt.
H. 10 ins. DIAM. 4 ins.
R.O.M. L949.7.1.
Lent by Mrs. Henry Sproatt.

F 41. *Two plaques*
One with a head of Mercury wearing a
winged helmet, the other with a winged
female head.
English; late 18th–early 19th century.
Wedgwood, blue jasper ware.
DIAM. 6 ins.
R.O.M. 920.25.21 & 22.
Gift of Mrs. Adene S. Bowlby.

F 42. *Cream jug and plate*
Design popular in Paris, 1720–30.
English, 19th century.
Silver-gilt.
H. 16¾ ins. DIAM. 2½ ins. (Jug).
DIAM. 9½ ins. (Plate).
R.O.M. 950.214.14 & 16.
Estate of Miss B. G. MacDonald.

F 43. *Executioner's Mask*
Provenance and date unknown,
possibly German.
Velvet on laminated paper.
H. 9 ins. W. 7¼ ins.
R.O.M. 958 x 192.

F 44. *Death's Head Hussars Busby*
German, 1914–18.
Bear skin with copper, brass and cloth.
H. 5½ ins. W. 9½ ins.
Lent by the Royal War Museum, Ottawa.

F 45. *Oedipus Mask and costume*
Modern theatrical.
Lent by the Stratford Shakespearean
Festival Foundation of Canada.

F 46. *Creon Mask*
Modern theatrical.
Lent by the Stratford Shakespearean
Festival Foundation of Canada.

F 47. *Tiresias Mask*
Modern theatrical.
Lent by the Stratford Shakespearean
Festival Foundation of Canada.

F 48. *Jocasta Mask*
Modern theatrical.
Lent by the Stratford Shakespearean
Festival Foundation of Canada.

F 49. *Chorus leader Mask*
Modern theatrical.
Lent by the Stratford Shakespearean
Festival Foundation of Canada.

F 50. *Chorus member Mask*
Modern theatrical.
Lent by the Stratford Shakespearean
Festival Foundation of Canada.

F 51. *Festival Mask*
Mexican, modern.
Painted wood.
H. 9 ins. W. 6½ ins.
Lent by the University Museum,
Philadelphia.

F 52. *Festival Mask*
Mexican, modern.
Painted wood.
H. 8 ins. W. 6½ ins.
Lent by the University Museum,
Philadelphia.

F 53. *Festival Mask*
Mexican, modern.
Painted wood.
H. 7 ins. W. 9 ins.
Lent by the University Museum,
Philadelphia.

F 54. *Festival Mask*
Mexican, modern.
Painted wood.
H. 8 ins. W. 5¾ ins.
Lent by the University Museum,
Philadelphia.

F

F 55. *Festival Mask*
Mexican, modern.
Painted wood with fibre.
H. 9½ ins. W. 6 ins.
Lent by the University Museum,
Philadelphia.

F 56. *Festival Mask representing an owl*
Mexican, contemporary.
Wood.
H. 8 ins. W. 6½ ins.
Lent by an anonymous owner.

F 57. "*A Sad Negro*"
Pantomime Mask by
Wladyslaw Theodore Benda, 1930.
Lent by Mrs. W. T. Benda.

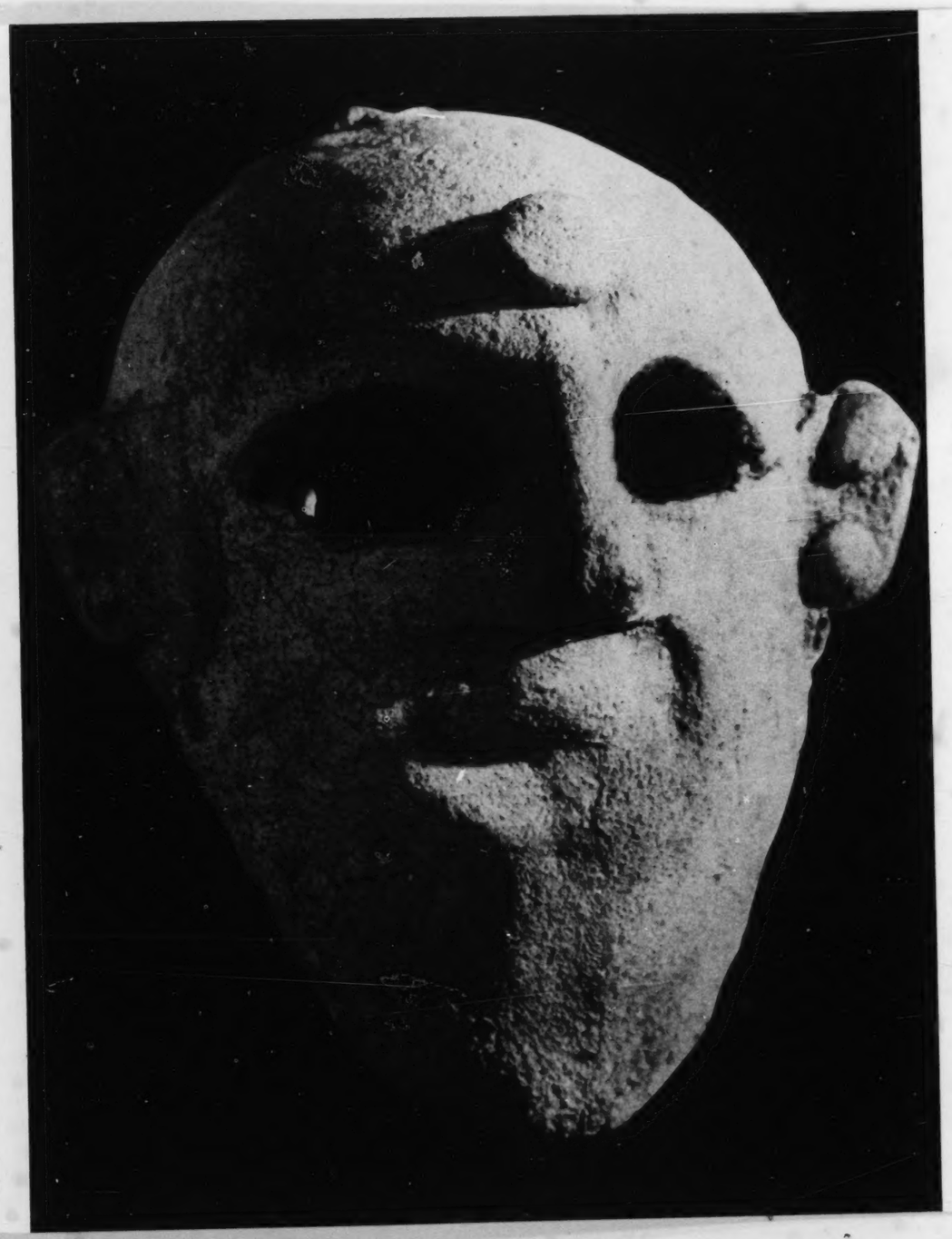
F 58. "*Beelzebub*"
Grotesque Pantomime Mask by
Wladyslaw Theodore Benda, 1931.
Lent by Mrs. W. T. Benda.

F 59. "*Beauté du Diable*"
Pantomime Mask by
Wladyslaw Theodore Benda, 1936.
Lent by Mrs. W. T. Benda.

F 60. *Vase designed by Pablo Picasso*
Venice, contemporary.
Glass.
H. 11¼ ins. W. 13¾ ins.
Lent by Mr. & Mrs. Walter Carsen.

F 61. *Femme masquée by Pablo Picasso*
Contemporary.
Bronze.
H. 21 ins. DIAM. 14 ins.
Lent by Mr. & Mrs. John David Eaton.

F 62. *Mask by E. Cox, Toronto*
Canadian, contemporary.
Varnished wood.
H. 15 ins. W. 9½ ins.
The Mr. & Mrs. Samuel J. Zacks
Collection.



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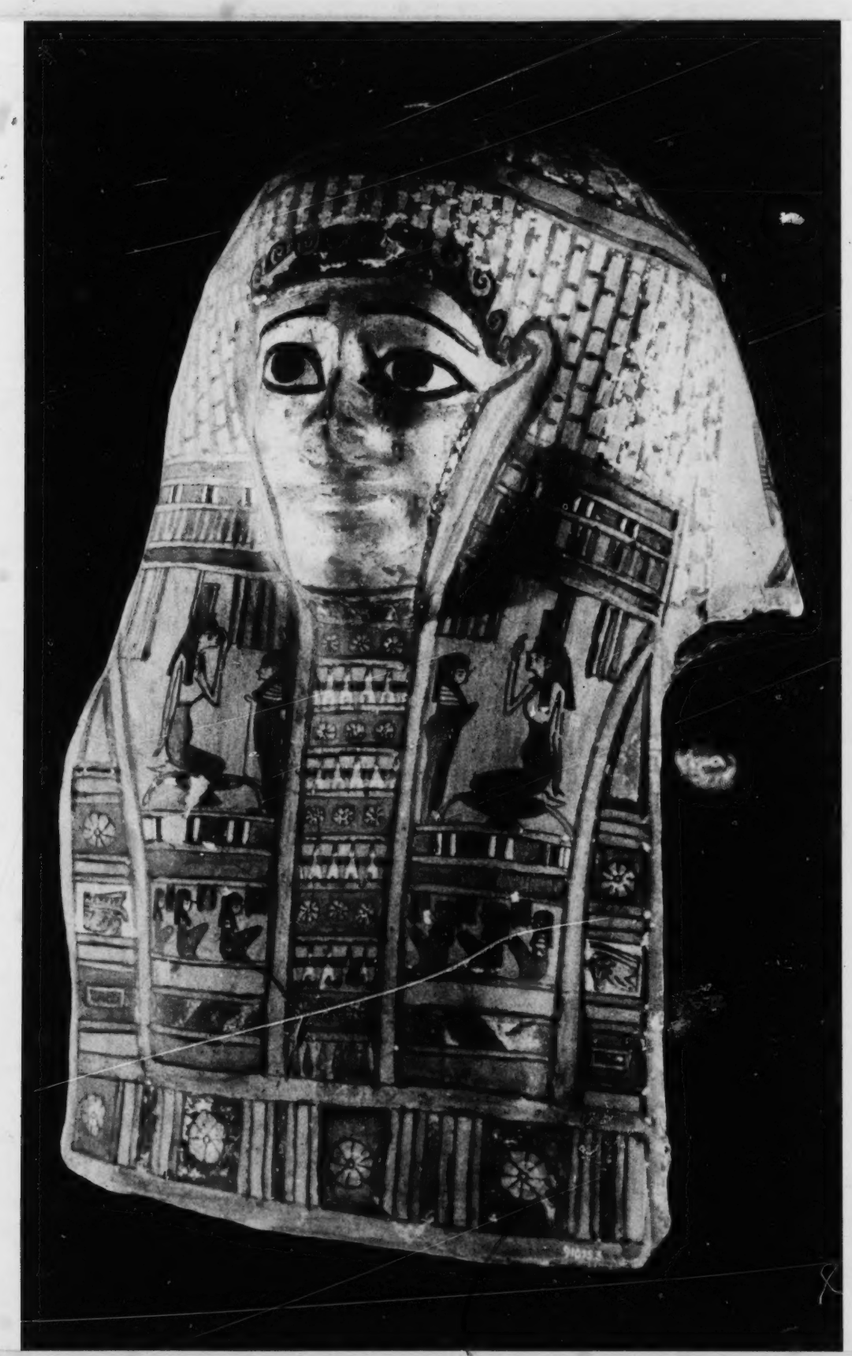

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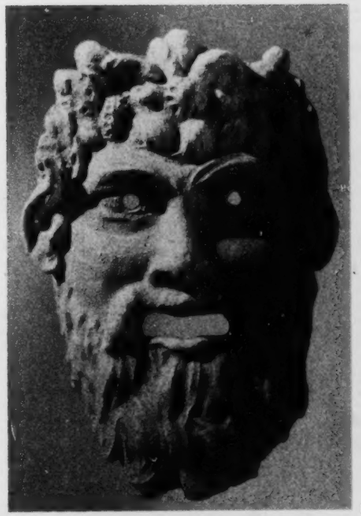

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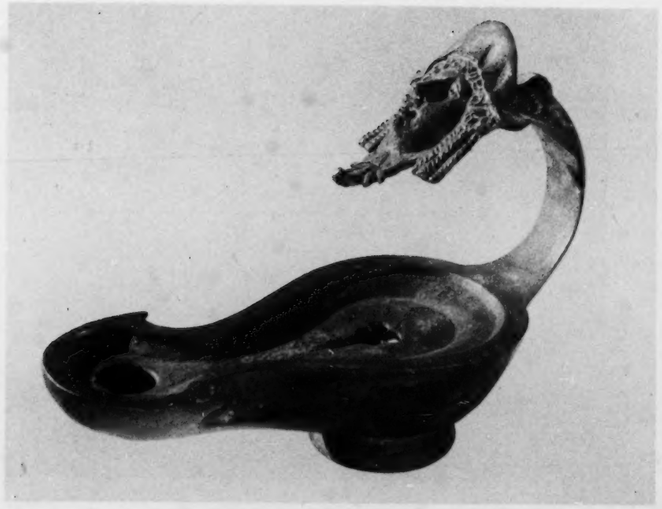

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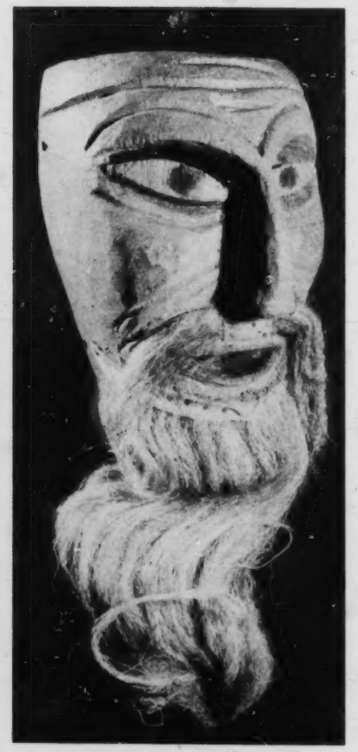

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